

Prattonia Eighty-Eight



RG5 SERIES 4

Prattonia Eighty-Eight



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Credits





Past



We turned over all the rocks, looked behind all the filing cabinets, and sifted through tons of photographs to find interesting little tidbits about Pratt and its students. Here's what we found.





its doors to twelve drawing students.

1887 Tuition costs averaged \$2.00 to \$10.00 per term depending on your major and division.

1889 "To encourage the habit of saving, and promote the possession of homes through wise lending." Charles Pratt founds one of the first banks in Brooklyn, The Thrift.

1887 Pratt Institute opens

1910 The three schools are formed: School of Fine and Applied Arts, School of Science and Technology, and School of Household Science and Arts.







1887 1897 1907



1896 The first planned Children's Reading Room is established in the Pratt Library. 1890 Pratt's School of Library Science is opened, the second of its kind in the United States. 1899 Graduate Isabel Ludia Whitney scandalously stood on scaffolding in 1924 with bared elbows as she was the first American fresco painter. 1891 The death of King Charles I. 1899 The cannon in Library Park was cast in

Library Park was cast in 1720 in Seville. Mounted at Havana's Marra Castle in 1859, the cannon was purchased by Protif Strustees nearly forty years later and has been on campus ever since. When Dekalls and the ISC buildings were used as darms, (boys on one side, girls on the other) legend had if that if a virgin walked in front of the can-





Tea in the garden was a dolly affair in 1913.

On May 14, 1885 the Brooklyn Elevated Railroad opened the second "El" line in Brooklyn and part of its route ran along Grand Avenue, neat to Prati's newly-acquired land.

Newspaper ads placed in June, 1888 boasted that Prati was only "16 minutes from City Hall, N.Y."





1940's North Hall is added to the campus. Early New York City subway token had "Y" cut out of middle.

1941 The first degree in Fashion Design in the United States is granted by Pratt.



1917 1927 1937



1936 One of the first degree programs in Industrial Design is established. 1927 Memorial Hall opens in memory of Mary

Richardson Pratt, wife of King Charles I. 1935 Advertising Design Department is established at Pratt.

1927 The Spirit of Saint Louis, designed by Donald Hall, makes the first trans-Atlantic flight.



1937 The first Baccalaureate degrees are granted.

















1956. The Thunderbird was designed when Daniel Boyer, an alumnus, was Executive Stylist at Ford Motor Company.
1959-60 Architecture faculty member is shot by student with a bow and arrow in dispute over grade.











1987 Pratt celebrates one hundred years of education in the arts.





1988



1987 New plans are laid for the Center of Design Excellence, a project that involves joining Pratt Studios and Stueben Hall for more studio space for students and entire culmination of all the arts of Pratt.

1988 Robbery of the Bursar at gunpoint, mum's the word.









Present



Successful alumni talk about what Pratt was like when they were here, how they are making it today, and give advice to graduating seniors on how to start out in their career.





Right from Pratt I went to Harvard and got my master's degree in one year, then went to work for Edward, Laraby, Barnes in the city for six or seven years. With Charles Gwathmey, my friend from high school, who was also an architect, there came an opportunity to break off and form a partnership. We were lucky that our first commissions were great ones-State University campus at Purchase and buildings at Princeton. Since then we've done urban developments in many cities, like the New York City Housing Authority. We've done corporate architecture for IBM, AT&T, and Hyatt International. Also we have done private residences for people like Philip Johnson and Steven Spielbera.

We run the Pratt Internship Program and we get young people who come in on one level and return to school completely recycled. They do better work and are demanding of their professors and their peers. It is uplifting for the school.

As for graduating students of architecture, I think that their first job experience is most important. Maybe even more important than their education.

How has Pratt affected me? Well it was the place to be in the late '50s and early '60s and I believe it still is today. It's a great environment, it exposes you to all fields of the arts and it instills a sense of commitment and determination in everything.

Robert Siegel

Robert Siegel graduated from the School of Architecture in 1962 with a bachelor's degree and then from Harvard in 1963 with a master's degree. His first job was for Edward, Loraby, Barnes, Incorporated in New York City, He worked there for six years. He is now partners in one of the most successful architectural practices in the world, Gwathmey, Siegel and Associates.





Aul Heyer, Dean
Sidney Shelov, Associate Dean
Donald Cromley, Chairperson
Michael Zisser, Chairperson
Stuart Pertz, Chairperson
Stuart Bertson
Dennis Bator
Bill Bedford
Christine Bevington
Francoise Bollack
Dan Bucsescu
Barbara Carr
Roberto Castaneda
Christopher Compton
Norman Cox
Daniel Cuoco

Rex Curry Theo David, Chairperson Frank Degiovanni Samuel Desanto Michael Dexter Ronald Didonno Liviu Dimitriu Juan Downey Jack Esterson Guiliano Fiorenzoli Stephen Friedman James Gainfort Deborah Gans Vittorio Giorgini Alex Goldfine Michael Goodman Warren Gran



Christopher Guerra Tobias Guggenheimer Cindy Harden Michael Hollander Paola lacucci Tian-Fang Jing John Johansen Constantine Karalis William Katavolos Nicholas Koutsomitis Haresh Lalvani Yaw Shuin Lee Emanuel Levy Hans Christian Lischewski Leonard Lizak E

John Lobell Albert Lorenz Jim Maeda Paul Mankiewicz Felix Martorano Katherine Mathews Robert Mayers John McNanie Larry Mersel Nancy Miao Barbara Neski Signe Nielsen Taea Nishimoto Robert Pelosi Anne Perkins Richard Pollack Benedetto Puccio R

Pascal Quintard-Hofstein Susan Reynolds Michael Rubenstein Stanley Salzman Theodore Sherman Ronald Shiffman William Shopsin John Shuttleworth Harry Simmons Stephen Swaney John Szto Joel Weinstein Christopher Welsh Andrew Wright Hanford Yang Robert Zaccone

Michael D. Ross V.P. Tishman Construction Corp. of New York V.P. Tishman Construction (U.K.) Ltd.

Michael D. Ross took his Bachelor of Science dearee (Honors) in Construction Management/Building Science in 1964. He is currently Executive Vice President of Tishman Construction Corporation's United Kingdom office in London, within the Wimpey Tishman organization, responsible for the intearation of American methodology. systems, and resources into the United Kingdom projects, After two years of designing and drafting laboratory furniture and equipment, he joined the architectural firm of Hamby, Kennely, Sloamson, and Smith; five years later he joined Cauldwell-Wingate: in his seven years with Tishman he has worked on various projects ranging from the Tower 49 office building, to the landmarked major restoration of Carnegie Hall.



Before I went to Pratt I attended City College in the Bronx. Pratt had a totally different atmosphere, because when you drove onto the campus you were in your own little enclave, a little community which formed a world of its own. Construction Management was in its infancy then, and everything was on a first name basis, one-to-one. There was the feeling that the professors cared about you; there was a warmth in the school. Pratt was friendly; you enjoyed going there because everyone took time to work with you. The department heads got to know you as individuals; you did not get herded into a bia aymnasium at reaistration time where the only interest was in handing out class cards to the thousands of people who were registering. There was a lot of communication at Pratt. It was for me a very, very good experience. I still see some of the friends I made in my classes there, and I bump into many of my teachers from Pratt in my professional career.

The only advice that I could give to anyone entering the construction management field now is to tell them what I look for when I hire someone: look good, and handle yourself with confidence. Get out into the field; work on the job sites. Learn how a building goes up, what I call learning the nuts and bolts. I'd give the same advice to architects and engineers, and probably to anyone interested in the building industry.

I'm not quite sure how I'd summarize Pratt Institute, for it's very hard. It was a good experience, which I thoroughly enjoyed. It left me with comfortable, fond memories. The campus was unique, with its blend of architectural styles, and I suppose that architectural uniqueness was symbolic of my experiences there.

Construction Management

Peter Manello, Chairperson Alton Burton George Cakiades Arthur Edwards Lambert Egbuchulam Edward Eliason Peter Federman James Forster Dennis Gallagher Michael Greenberg Howard Horii Joseph Horowitz James Howie Sergei Kanevsky Stephen Lamb Joseph LaRocca Brent Porter Robert Schwartz Bertram Sherman H. Irving Sigman Norbert Turkel



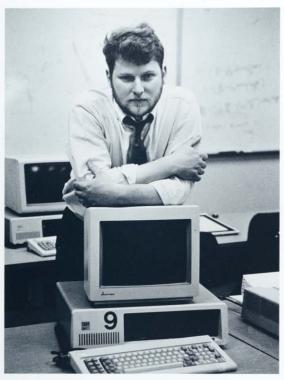


Roland Hilaire **Johnny Bowery** Lester Katz











Powell Benedict Programmer Analyst

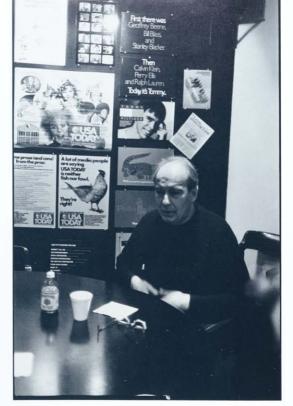
Powell Benedict was graduated in October 1984 with a Bachelor of Science degree in Computer Science. Four days after he finished his course work at Pratt he began graduate studies in artificial intelligence at the University of Illinois - Champaign-Urbana, where he took his master's degree. He is now with Grumman Data Systems, a subsidiary of Grumman Aerospace, doing research and publishing in automation, expert systems, and learning systems. He intends to begin doctoral work in the fall of 1988 at either Stony Brook or New York University.

My career began at Pratt; my mother, Nan Benedict, tauaht here for many years, and I knew everyone here. I transferred from Hamilton College and, because of my background Herb Tesser, the Chairperson of Computer Science, allowed me to do a lot of special projects and more advanced work. I was able to get into his office and talk to him (other students were able to do the same thing) as I would not have been able to do at Illinois, which has about 36,000 students. As a result I accomplished much more at Pratt which had much higher standards. Herb would allow us to do independent study, but whereas other students were required to answer only six out of ten final examination questions, we were required to answer all ten. I now get the chance to thank Pratt for this every day because Herb, who left Pratt while I was at Illinois, is now my boss here at Grumman.

As for advising computer science students who are graduating this year, I usually don't have much advice for anybody, but I'd say that you should study hard. You don't have time to go back. In some of my earlier courses I didn't work as hard as I should have, and I now rearet it. Also, if you're interested in research and in being able to explore areas that interest you, don't stop with the bachelor's degree. The undergraduate degree is okay if you only want to earn a salary and take orders from someone else, but if you want to explore areas that interest you, I'd advise that you pay attention and get a graduate degree.

To summarize Pratf Institute is hard. When I think about it, I get kind of sentimental, because I had a real good time there. I liked the school and I liked the people who worked there.





George Lois

My definitive advice was in the speech I gave at the 1982 commencement. Among other things, I believe that you have to be true to your own talent, to develop it, to push it to its limits. You have to believe in yourself and the work you do. If you're talented, you can make it. Every job is an icon, the most important job in the world. Put in the hours; you have to be competitive to do great work and energy begets energy. You have to burn out every day. Go your own way; don't take any shit. Produce the best you can and remember that this drive has to continue every second of your life. Make manly or womanly decisions, not cowardly ones.

To sum it all up, Pratt was part of the stream I was on, and it shot me forward.

Pratt was a godsend to me. It

George Lois received an honorary Doctor of Fine Arts degree from Pratt in 1982. He attended Pratt in 1949-50 and left to take a job with the great designer, Reba Sochis. After serving in the army in Korea, he worked for William Golden at CBS-TV and then for the graphic pioneer Herbert Lubalin. He went on to Doyle, Dane, Bernbach in the late fifties and in 1960, started PKL, his own firm. He is currently Chairman of the Board and Creative Director of Lois Pitts Gershon and Pon, a New York advertising agency. In 1972 he started the Art Directors' Hall of Fame, to which he himself was elected a few years later.

changed my life. The Foundation year was okay, but in the second year I met a really great teacher, Herschel Levit. Oh, wow! He blew my mind. He made me really understand, mainly by loosening my leash. Pratt did everything for me, changed my life for the best, and pointed the direction for my whole life. (On the first day of school, I saw this fantastic woman, sidled up to her, and had a buddy take a picture of us. She is my wife of thirty-seven years, and I have a picture taken a half hour after meeting her.) Every day was important to me because it brought the chance for something to happen, for something to affect my whole life, something to put me in the right direction. Shit, man, life's wonderful; have fun with it. Be terrific. Be on the side of the angels. Pratt gave me life.





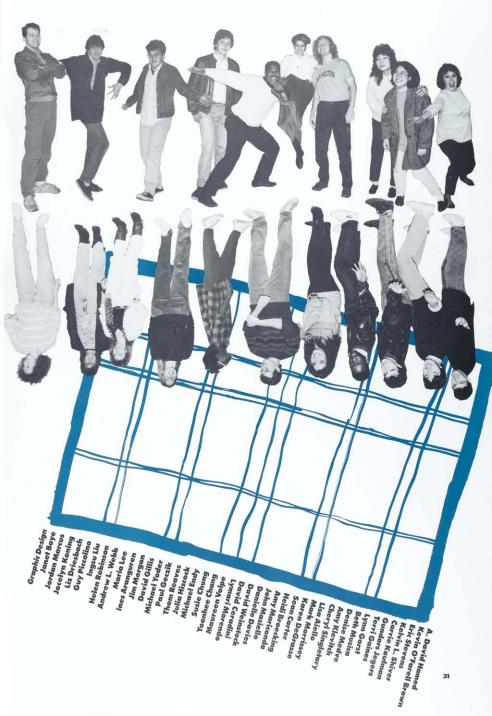




Illustration Michele D. Nunn **Ron Genereus** Beth Siegl Stephen Moros Pam Ivers Vincent Berger Ted Papoulas Sarah Belcher **Greg Houston David Burton Gary Kaleda** Kelly Williams Eric Sheets Angela Macari Colleen Sargent Richard Kelly Rachel Brayboy Leslie Bock



Illustration **Todd Gerlander Eliut Soto** Jose A. Gonzalez **Yvette Watson Andre Malok Ken Wilson** Stephanie Vannicola **Brian Knight** Christopher "Smitty" Smith Michele Raniere Arabella Van De Wiele Beth Pokrietke Jessica Newmark **Ana Maria Tellez** John (Doctor) Sabrau Denise Sigler Roger Mirchem Wayne Arthur Murray Pratt Manhattan





Bruce Newman Interior Designer

Bruce Newman took his Bachelor Fine Arts degree in Interior Design at Pratt in 1953. At the age of fifteen he began working at the Newel Art Galleries, Incorporated. The Galleries, at 425 East Fifty-third Street, just off Sutton Place, were described by Playbill as "a six-story wonderland of... authentic, expensive... antiques." Since 1975 Mr. Newman has been President of the Galleries, which were founded over fifty years ago by his late father, Meyer Newman.

I devote time to organizations and institutions I care about and am on the Board of Trustees of Pratt Institute; the Board of Directors of the American Society of Interior Designers; the Board of Directors of the New York City Center; and, am Co-Chairman of Crystal Ball, Additionally, I am an associate at Mount Sinai Medical Center and a member of the Art Deco Society. I have written a great deal and have had articles published in such periodicals as Architectural Digest, House and Garden, Art in Auction, Art and Antiques, Avenue Magazine, Leaders Magazine, I.D., Connoisseur, The New York Times, and The New York Post. My book, Fantasy Furniture, will be published in 1989. I have done quest lectures at a great many colleges, museums, and other organizations, among them Pratt and

Sotheby's. For a number of years I have been a prime-time host on the Public Broadcast System's Auction. My education at Pratt was just incredible, particularly because the curriculum in the Interior Design Department is so very comprehensive. When I went out into the world after graduation and people heard that I had been educated at Pratt they showed a respect that makes me very proud of my alma mater. My advice to the graduating seniors is to make a list of the top interior designers in New York City and to ask each of them to hire you for nothing. That offer will impress them and the experience that you gain will be invaluable.

Pratt Institute is well received in the field. It is an important name. It provides an important education.

Interior Design



Markus Early Stephen Philip Farrel Klein Philip Farrell

Ronald Wagner Douglas Bryant James Morgan
Isaac Kerlow
Isaac Kerlow Steven Smith Gustav Rorhs, Chairperson John Pile



Karen Ernst Education Director

Karen Ernst graduated with a Bachelor of Fine Arts degree in Art Education in October 1984. She opened an ad agency which was very successful, and then helped run an art gallery on Greene Street. For the past two and one half years she has been Education Director of Project Studios One. At P.S. 1 she started an education program that has seen attendance grow from about 2,000 to 8,000. The program, which serves all age groups, from youngsters to senior citizens, encourages the public to interact in an intimate way with contemporary art.

Pratt had a big effect on me. The immediate neighborhood, being in New York City, and working with people who are right in the field, with first-hand experience, were very important to me. Pratt is an incredibly serious school, perhaps too much so sometimes, but I learned how hard I could work, especially in the Foundation year. I learned to push myself to what I thought was the limit, and discovered there's even more energy beyond that. I felt the push and the momentum. I was able to take courses in a lot of elective areas, courses

which have been important to my career. Furthermore, I had terrific teachers, especially Amy Snider, the Chairperson of Art Education, who is the reason that I went into the field in the first place. Gerry Contreras also influenced me greatly; he's a real inspiration. In fact, the Pratt teachers all are really motivated: there are a lot of terrific teachers. Your ideas about art and your appreciation of it grows (although not in Art History, which is disappointing, considering all of the resources of New York City). All in all, I'd say that at Pratt I learned how to learn. My advice to anyone graduating now is to share the process of yourself as an artist. Share what you go through. Teaching is like doing art work, and I try to get people to explore through a process which I share with them. That's something else I learned from Amy Snider and from her sister, Jenny, who is also a terrific teacher.

It's very hard to describe Pratt in a word or a phrase, but I'd say that, most importantly, it's a place where you can learn to make your life in art, a place where your life becomes art. Pratt is where it all started for me.

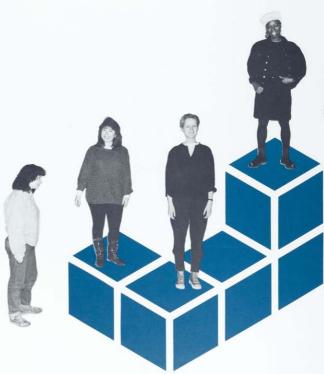




Interior Design Daron Builta Marina Meyeres Adrianne Cartelli Lucinda Eng Terry Lastichen



Art Education Rachel Hessing Lori Grossman Brigitte Bastian Chris Gutter



Thomas Clyne Manager: Capital Programs

Thomas Clyne entered Pratt Institute in September 1975, pursuing a degree in chemistry. He graduated with a specialization in Analytical Chemistry in 1979. In addition to his solid academic performance Tom was probably the best all-around basketball player to compete at Pratt Institute. He was an outstanding shooter and playmaker, earning allconference first team honors twice, and led the most successful Pratt basketball teams of recent decades. In 1980 he sparked a Pratt team that compiled a 20-7 record, won the Knickerbocker Conference Championship and played in the ECAC Division III post-season tournament. In his senior year Tommy scored the thousandth point of his varsity career at Madison Square Garden and led a talented team that compiled a remarkable 19-8 record competing in Division II, earning a place in the ECAC Division II playoffs.



School of Liberal Arts and Sciences

After graduation Tom was hired by the Port Authority of New York and New Jersey as a chemist in their materials laboratory. In 1981 he was promoted to supervisor of the Chemistry and Environmental Laboratory. One and one-half years later he was again promoted to an executive position in the Environmental Design and Assessment Section, with responsibility for assessing sites for all new Port Authority projects. A further promotion to the energy policy analysis group required him to evaluate petroleum and petrochemical imports and exports along with related issues such as potential tariffs and political and economic trends. The decline in world oil prices led to the dissolution of the group and to Tom's current position in Capital Programs, where he utilizes project management software to develop estimated schedules and cost information for Port Authority Capital Programs and performance measures for management. Tom emphasized that while his current

position at the Port Authority is not directly related to Chemistry, the knowledge and analytical reasoning skills he had acquired in his studies were an excellent preparation for his current responsibilities.

When questioned about how Pratt had benefitted him, he responded: "My education as a chemistry major at Pratt gave me all the skills needed to be competitive and competent in the work force. No Pratt chemistry graduates need fear what they might face on their jobs. We were given the training needed to develop the skills to handle any contingency. I especially appreciated the efforts of the Chemistry, Physics, and Math faculty and their willingness to put up with the disruptions due to away games during basketball season. At Pratt I established lifelong friendships with student and faculty that are irreplaceable. Reflecting on my college years, I would not change any aspect of them-academic, athletic, or personal."

Roll February Nichool Gerzog Nichool Gerzog Daniel Friedman Susan Haskins Susan Haskins Susan Hoskins Stelle Hopkins Estelle Horowitz Jill Ann Immerman Edward Johnston Franklin Jonas
Ruth Borgman Dr. Morton Bernstein Jane Augustine Dr. Emily Blaisms Frederick Brown Dr. Morton Charton Colean Bulzomi Felix Buttar Irving Perlaman
Manifyn Coffey Roman Vishniac Ru Margery Cornwell John Santore Margery Cornwell George Schmidt, Jr. Ja Sleven Doloff Seven Colycraft, Chairperson D. Anarole Dulgoff Carl Croycraft, Chairperson D. Marie Eckhard D. Abraham Finkelstein Fing Ellior Feingold Douglas Robbins, Chairperson Fing Ellior Feingold Douglas Robbins, Chairperson Pro Rhelly Juran Paul Fitedaman, Chickering Fing Gail Kriegel Richard Perry
Marilyn Coffey Margery Cornwell Ellen Conley Steven Doloff Dr. Anarole Dulgoff Marie Eckhard Ellior Feingold Shelly Juran Barrie Karp Gail Kriegel
lina Kurtis Sichard Leighluo Ihomas Matrullo James McCorkle Jack Minkoff Michael Moore Norman Oakes John Orta Rosemary Palms David Parker
Helen Tucker Hector Vila Rhada Waller Carol Weisz Sal Westrich Terry Siegel Szame Nyankar Nyam, RM-COM, Syam, RM-COM, Shings
Gerson Sparer Raphel Stern Raphel Stern Nilorad Stricevic, M.D. Susan Suchman Dr. Carale Sirovich Morton Sloane Patrick Smith hal Carale Rosenhal Clerville Rawlins Philip Raddman
-0



Sara Frederiksen Fabric Editor

Sara Frederiksen graduated from Pratt in 1972 with a Bachelor of Fine Arts Degree in Fashion. During her first couple of years out of school she worked in the Abraham and Straus Executive Training Squad. Later, she traveled and spent a year in Paris. She is presently the Fabric Editor of Vogue/Butterick Patterns, Incorporated in New York City.

Immediately after I graduated in 1972 I went to Boston, where I designed shoes for Keiser Roth. Then I went to Portugal, where I lived for a year designing shoes and, incidentally, living through a revolution. Back from Portugal, I started out in sales at Bergdorf Goodman's (staying there for three years) but moved on to Allied Stores, where I was a Fashion Coordinator. After Allied, I went to Vogue, where I covered the

fabric market, both foreign and domestic. I travelled to Paris to cover the French Fabric Fair, I was at Voque for five years; I loved it there, but I knew that I was always going to be an assistant editor. As a result, I moved to Vogue/Butterick, where I am now Fabric Editor. I chose to attend Pratt because it is in New York and near Manhattan, the center of the fashion industry. Most of my teachers were professionals who worked day-to-day on Seventh Avenue. The contacts I made at Pratt, the instructors who were in touch with the industry, and the guest speakers from the field helped my education. If I had it to do all over again, I still would have gone to Pratt.

Graduating seniors should realize how different it is to go from being a student into the workplace. There are many people in the fashion business and industry who never went to school, so a Pratt graduate has that advantage over them. Also, there is no substitute for hard work. You have to do a lot of menial work, put in a lot of late evenings, and sometimes even have to work seven days a week. But, looking back, I would not have changed a thing.



Fashion and Fashion Merchandising



Fashion **Kathy Ervin Leslie Dickerson** Santa V. Abreu **Luis Alves Elizabeth Livingstone**

Katie Rounds Marleen Brown Hermine R. Evelyn Barbara Clarke Marcelle Alleyne





Cassandra Ranieri Angela Amiri Katerina Olabarrieta Mary-Esther Marshall II Nancy Beck Jeanne Machold Susan Amicucci Robert Dynak Michelle Thuernagel

John & Marie Simmons Freelance Food Editors



John and Marie Simmons graduated from Pratt in 1966 with Bachelor of Science degrees in Food Science and Management. She worked as an editor for Woman's Day magazine, for a few years as a pastry chef at Gage and Tollner, and then in the food service at the Brooklyn Academy of Music. Now a free-lance food editor, she contributes food stories regularly to magazines and travels a lot, making her own hours and picking and choosing among the requests for her services as a food editor. She has taught many classes in food and culture/food and literature at New York University.



I didn't know what I could get out of Pratt. It was artsy, full of people with exciting interests and with a great sense of individuality. In the sixties, you weren't sure of yourself, and I discovered a lot was going on, a real discovery for someone who felt very much like a country girl lost in the city. Pratt was a creative atmosphere, and it gave back to me what I brought it. There was a very good dean, then, and a lot of terrific personalities, and very good classes. (In fact, I chose Pratt because it offered a course in food photography.) If I had my life to live over again, I'd probably study liberal arts, because that was one of the things I missed at Pratt. There should have been a better meshing of professional and liberal arts courses. John says that the best thing that he got out of Pratt was its name, which opened the right doors for him because of its good reputation in all of the fields in which it offers degrees. My advice to students in general, not just to Dietetics and Nutrition majors, is not to narrow their horizons. It's important to earn a living, of course, but it's also important to find something you love doing. Don't settle for something just because it allows you to earn a living. I've learned that I need to love what I'm doing, and I believe that it's very important to leave your options open and find a niche for yourself. Don't worry about material things. All in all, Pratt is a mixed bag; that's what makes it appealing. It's eclectic. You don't have to fit into a particular mold. The atmosphere is non-traditional, and I found that very attractive and important. Both John and I had a good time there.

Nutrition and Dietetics

John Orta, Chairperson





Marco Migliaro Electrical Engineer

Marco Migliaro graduated from Pratt's first Co-op class in 1969 with a Bachelor of Engineering degree in Electrical Engineering. He was immediately hired by American Electric Power, and he continued to work there for the next nine years. Since 1981 Michael Migliaro has been the Manager of Special Projects and Standards for Ebasco, Incorporated. This year he will be inducted into the Institute of Electric and Electronic Engineering (IEEE), becoming one of the voungest members ever to be inducted into that society. His areas of specialization within electrical engineering are batteries and rotating machinery



In addition to Ebasco, I have worked for American Electric Power, a company that is a world leader in any form of power engineering that you could think of. Later, I worked for Diblis and Hill, serving as the lead engineer of their multi-billion dollar gas turbine unit in Saudi Arabia. Additionally, I have contributed chapters to three books: The Handbook of Power Calculation, Basic Electronics, and The Handbook of Electrical Machinery, I have published fifteen articles in leading engineering journals and other publications, and have been awarded the IEEE Standards Medallion and the Distinguished Service Award of the society. Since taking my degree from Pratt I have been a member of the IEEE and, I am proud to say, I will be inducted as a fellow later this year in recognition of my contributions to the application and standardization of batteries in utilities and power systems.

My advice to graduating seniors in engineering is not to be content with their bachelor's degree. It is important that they should go on learning throughout their careers, and the best way to do that is through professional organizations like the IEEE.

In my opinion, Pratt encouraged a healthy competitive drive in its students. It is true you had to push yourself in your studies and in the Co-op Program, but Pratt made sure you had a good grounding in all of the fields that are involved in engineering. This proves to be a real help to you later on in arriving at your career decisions.



Engineering

top:
Kwok W. Chow
Kim Ping Cheung
Yip Wai Kok
George Brathwaite
Eric Myerwold
Rosetta Falcone Golin
Carlos G. Lopez
Carlos Rojas

bottom:
Eric Prono,
Nick De Pascale
Tomas Petrocelli
Arsenios Arsenakos
Peter Tzortzatos
Angel Rodriguez
Victor Kokodis
Frank Giaco







Engineering top: Librado Anglero, Ton Hy That, Thuy V. Tran, Victor Leong, Chai Xuong Ong, Chuen Fong Lee, Heng Li Wu, bottom: J. Frederick Clarke, Dirk Braxton, Erik L. Feldman, Michael A. Joseph, II, Charles Oviawe, Walter Holle, Sandra Conenna



top: Kim Jaemin, Howard Ling, Esme Maldonado, Robert Esperto, Omaling De La Rosa, bottom: David Pon, Michael Petagna, Jose Aviles, Lisandro Murphy, Jr., Stanley K. Chiu, Adil Sayed Suliman, Francisco Carbrera, Michael Di Rende



Amy Slaton Associate Managing Editor

Amy Slaton was a graduate student in Pratt's Fine Arts Department from 1978 to 1980. Her first step into the workplace was with a Pratt internship as a secretary. From there she moved into an editor position for the Annual Guide to Galleries, Museums and Artists. Since then she has been working for Art in America Magazine as an Associate Managina Editor.



I was a painter and a printmaker at Pratt, and my first job was at a publishing company. One day a week I did an internship and moved up from a secretarial position to where I am now as Associate Managing Editor. Good critical training came from my professors. I learned from artists. That was very appealing to

me, I love to paint still, but I took a different avenue with my writing and editing skills.

Pratt was always an incredibly creative place. I remember the four-story tall Izod shirt made from plastic that was strung up from Ryerson Hall to South Hall. Once there was this guy who locked himself in a cage with a chicken, a dog and a goat, and lived there for a week—I don't think you find that kind of stuff at normal schools.

My advice to graduates is to take advantage of their education, use it, continue it, it's an invaluable resource. Don't be afraid to exploit your teachers—they're your first contacts for networking. Another good move is the internship program. With that first step in the door I was able to prove myself and it worked. One of the great things about Pratt is that your teachers are people who are established in the New York art scene; they're great resources. Pratt, for me, was very creative, geared toward professionals, and a great way to start out.



Mel Alexenberg, Chairperson; Gerald Hayes, Assistant Chairperson; Jady Hendrickson, Technician Salvatore Prevete, Technician; Tom Tampa, Technician; Victor Schmidt, Technician; Rudolf Baranik, Ernst Benkert, Al Blaustein, Richard Bove, Howard Buchwald, Richard Budelis, Anne Carlson, Frank Faust, Linda Francis, Maxwell Gimblett, Douglas Hilson, Phoebe Helman, Gerald Herdman, Richard Pugliese, Tomas Pulafito, Judith Reiss, Corinne Robins, Clare Romano, Anthony Saris, Licio Isolani, Michael Knigin, Salvatore Montano, John Pai, Werner Pfeiffer, Michael Ponce Deteon, Linda Schrank, Joseph Smith, Jack Sonenberg, Jeffrey Stone, Vasilios Toulis, David Weinrib

Bob Giraldi

Bob Giraldi took his Bachelor of Fine Arts degree in Advertising Design at Pratt in 1960. He spent the next nine years at Young and Rubicam; moved to Della Femina, Travisano and Partners; and then, with Elbert Budin, formed Ampersand. In 1973 Bob Giraldi Productions was founded with his partner Phil Suarez, After fourteen years, he is generally regarded as America's leading commercial director, as well as its leading music film director. In addition to his enviable accomplishments as a director, in December 1984, with Phil Suarez, he opened Positano, a Manhattan restaurant which won two stars from The New York Times





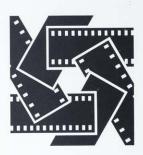
Pratt changed my life. I went there as a rough-edged, not very sophisticated kid from New Jersey, on an athletic scholarship, with no sense of taste. I always enjoyed commercial art, messages, the combination of headlines and visuals. I wasn't especially interested in the fine arts. and I got to learn that there is no stigma to commercial art. I was on my own ship, a rocking and rolling ship, and Pratt allowed me to have my own special fortress. I like to be in at the beginning of new ideas, to be in on the ground floor, and to move on to new ideas. That's why I moved into Broadway commercials. for instance; no one had done them before. That's why I went into the world of music films by directing Michael Jackson's "Beat It," which went on to win every top music film award in the business. That's why I directed the video for the "Hands Across America" campaign, to bring attention to and help the plight of

America's hungry and homeless. Pratt Institute was, to me, about living, growing, and relationships, and it taught me to follow my own instincts.

Advice? I can't give advice to people who aren't mature enough to take it. How old are you? Twenty? You haven't lived enough. You're going to have to experience life. to experience birth and death and relationships. Follow your own instincts. "There will always be another time," which is one of the lines that I remember from one of Bob Dylan's (if you know who he is) songs, is something that you can only learn with maturity. If you do quality, you can do quantity, but it never works the other way. Summaries? I'm not given to oneword summaries, but let me think. Pratt, as I said before, was about living and growing and relationships. It was my own special fortress.

Media Arts

Donald Pitkoff, Chairperson Patrick Augustine, Technician Bobby Knight, Technician George Knoblach, Technician Cosmo Prete, Technician Sandy Rosenberg, Technician Mara Alper Julia Ballerini Tim Burns Jaimie Cunningham Howard Danelowitz Juan Downey Robert Fiala Arthur Freed Vicki Gholson David Horton Stu Jacobson Lee Kaminski Paul Killian Bobby Knight Joseph Lawton Judy Linn Robert Kozma Ann Mandelbaum Paul McDonough Arthur Paldino Philip Perkis Nina Prantis Daniel Scheuer Judy Siegel John Snyder Norman Sukkar Sarah Van Ouwerkerk David Vestal





Media top: Adam deFelice, Daniel Farkas, John Motondo, Libby Osborn, Ray Amara, middle: Rebecca Connisa, Madeline Rosapo, bottom: Gregory S. Cleghorne, Deborah Turi, Kenneth Nelson, Rob Bindler, Gottardo Digiacopo, Leslie Sloan



Fine Arts top: Jo Keefe, Jes Jones, Paul Sullivan, Jose Luis Sanchez Rull, Ferid Agi, middle: Shiela Manion-Artz, Elisa David, John H. Parker, Eileen Hughes, Stuart Warner, bottom: Linda Zamonski, Bob Murphy, Sara Inguanti, Eric Engelhardt, Anna Dorata, Drew Felker, Tim Armour, Michael Daube, Benny Odum, Jose Vargas



Pamela Waters Industrial Designer



Pamela Waters graduated in 1963 with a bachelor's degree in Industrial Design. She was hired by General Motors right ofter school, where she worked on auto interiors. Last year she headed a ten man industrial design firm called Pamela Waters Studio and today she is a freelance designer in New York City.

After working for General Motors I decided I didn't have gasoline in my veins and moved to Ford Nurell Design, where I got involved in packaging and graphics. For ten years I worked for designers in the city and then took off for a year. After that year I began getting freelance work on my own. I built up a small business of designers and then was able to break off on my own, where my graphic work has come into play. Now I do mostly open spaces, plazas, lobbies, and large graphic illustrations. I even taught foundation classes at Pratt for three years.

Pratt was an absolute haven for my development of creativity and discipline. It opened my eyes to everything. I knew how to see but Pratt taught me how to look. My advice to graduates is not to worry about 'the business'. It's tough out there, but your training from Pratt

Pratt's reputation was influential in getting a job after graduation. I had such a good background in design that I could move from one job to another. Pratt takes extraordinary and mediacre talent and gives it a chance to show off. If you can be great, you will.

prepares you.



Industrial Design

Giles Aureli, Chairperson

Leonard Bacich

Florence Bezrutczyk

Frederick Blumlein

Tarik Currimbhoy

Charles Davis Lucia De Respinis

William Fogler

Bruce Glaser

Sonya Haferkorn

Licio Isolani

Rowena Reed Kostellow Diana Long Nicholson

Yasuhiro Okuda Gordan Perry

John Pile

Stan Wyso

George Bennett, Technician

Anthony Morra, Technician





SGA Fother Perry, Danielle Davies, Amy Mariconda, Peter lannarelli, Abdolloh Adhemi, Angel Lutzi











Future



What will Pratt be like in the next one hundred years to come? Many changes are taking place today for Pratt's tomorrow. A new amphitheater is being added to the center court of Main Building. The Center for Design Excellence is being planned for a greater culmination of the arts. The new dormitory, Pantas, will undoubtedly bring changes for the future. But what is Pratt, really? It is the students who are gradualting today that will continue to shape Pratt's reputation of tomorrow. It is the faculty that have supported us.



Coming from our cushy births, we didn't realize just how dreary Pratt's appearance was to an out-oftowner until our friends visited us. Yet the first day of our freshman year, a gray rainy afternoon, we all seemed excited to be there. The change of being in New York City intoxicated us. We were back in high school again when it came to meeting people freshman year. There were the standard hip hangouts—the PI Shop, the Alibi, anyone's keg party, and the best places to occasionally be seen-Mike's Coffee Shop, the Metropolitan. Unlike high school though there was a risky feel to meeting people. We were all away from home now, there was no one to answer to but ourselves. Sophomore year was our chance to abuse the privilege of being in college, when actually going to class became secondary in our schedules. Surely our grades slipped, but we had to live dangerously to actually be able to taste the good life and the bad.

Junior year most of us got jobs. Pratt's influence allowed us to be nurtured by working professionals. We were working, the energy was high, and everyone seemed to be feeling good. The parties have never surpassed those of our junior year it seems. But of course the fun was replaced by stress, our senior year was next. The nagging realization that in a year's time we had to get a real job with a real salary kept most of us from sleeping well at night. That, combined with the new push for quality in our work made senior year the most worrisome. When we saw just how much hard work is involved in making a living, we discovered a hidden respect for our parents and teachers. We stopped living off them and joined their club. There was a new freshman class who complained about how dreary Pratt was, and god, did they look young. That was weird because we sure didn't feel old.

After graduation, those of us who didn't like the city and moved back home will probably boast about going to Pratt ("one of the best art schools in the nation"). And those of us who loved it and stayed, didn't consider Pratt dreary at all as we left. We just thought it was part of the neighborhood. Michael Lawrence



For all that you have given us, Pratt, here's a toast to the next one hundred.





Prattonia Eighty-Eight

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This book is set in Futura Extra Black and Futura Light by Ace Typographers. Thanks for all your help Vincel Also, thanks to Ray Sementini at S.D. Scott Printers.

